

8:30 p.m. May 18-19 EDWARD JOHNSON BLDG.



TIMPANI

SOLO AND ENSEMBLE

SOLOIST
JESSE KREGAL

The—beat of a drum
when it is used
with sophistication
—opens the way to
new musical
experiences—
Mr. Kregal perform-
ed brilliantly.

Wash. Daily News
June 9, '64

Program Notes

M. COLGRASS — Variations for Four Drums and Viola

Introduction

Five Variations

Finale

Michael Colgrass is a 33-year-old American composer who is well known for his many percussion compositions. The Variations call for the use of four small 8-inch-diameter drums, each with two heads. These are unlike the timpani which has only one head per kettle. They possess a very specific pitch and must be hand made. The drums used by Mr. Kregal for this work were built by him from 4-inch lengths of 8-inch-diameter heavy cardboard and concrete column forms. The heads are mounted on custom-built aluminum hoops and are secured with long, adjustable tension screws.

DANIEL JONES — Sonata for Three Unaccompanied Kettledrums

"The sonata does not represent merely an experiment in metre. In a revulsion, first against harmony, which in its purely homophonic application seemed to be nothing but tone color, and then even against counterpoint (at any rate in its meaning of combination, instead of opposition, of melodies) I had set myself the task of concentrating upon, as it were, "isolating" in the chemical sense, melody. With this in mind, I undertook to write an unaccompanied sonata for each of the orchestral instruments in turn. It soon appeared that variety in pitch was of negligible importance to melody in comparison with variety in rhythm and metre (form). . . . Though opinions will differ as to the merits of the sonata as a piece of music, it certainly represents an attempt to achieve structural unity by the rhythm-metre relationship alone, or almost alone, and in this way puts to the severest test the validity of the system I have been describing." (From an article by the composer in "Musical Times".)

JOSEPH OTT — Ricercare for Percussion

Written especially for Mr. Kregal's Washington, D.C., recital in June 1964, this composition was also played on April 3 in Los Angeles. Mr. Ott's previous composition, "Premise for Orchestra", received first prize at the International Competition for Symphonic Composition in Italy and the Atwater Kent prize at the University of California.

VIVIAN FINE — Divertimento for Violoncello and Percussion

Mr. Kregal's performance of this work is the first to be done in its demanding unabridged original score.

ELLIOTT CARTER — Recitative and Improvisation for Four Kettledrums

Written as a vehicle for kettledrum virtuosity, much of this composition hinges on its interesting treatment of timpani "ringing". Of considerable interest is the careful writing as to exact moment of damping a drum, so that it becomes as artful to stop the vibration of a tone as to start it.

CONCERT HALL, EDWARD JOHNSON BUILDING
Tuesday and Wednesday, May 18th and 19th, at 8.30 p.m.

Timpani in Solo and Ensemble

JESSE KREGAL, Timpani

Malcolm Tait, cello

Walter Buczynski, piano

Eugene Hudson, viola

Vair Capper, percussion

Variations for Four Drums and Viola*

M. COLGRASS

Introduction

Five Variations

Finale

MR. KREGAL and MR. HUDSON

Sonata for Three Unaccompanied Kettledrums

DANIEL JONES

Moderato

Allegro assai

Lento e solenne

Agitato

MR. KREGAL

INTERMISSION — 10 MINUTES

Ricercare for Percussion*

JOSEPH OTT

MR. KREGAL, MR. CAPPER, and MR. BUCZYNSKI

Divertimento for Violoncello and Percussion*

VIVIAN FINE

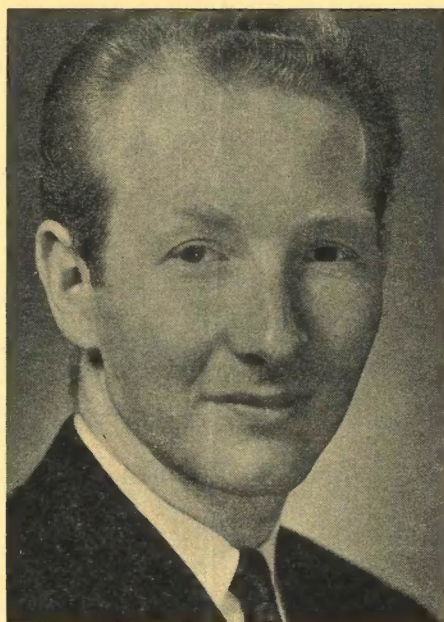
MR. KREGAL and MR. TAIT

Recitative and Improvisation for Four Kettledrums

ELLIOTT CARTER

MR. KREGAL

* First performance in Canada.



JESSE KREGAL

CREDITS

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